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more I would add in regard to the mirror being placed where it is. The back and left sides of the figure were the only ones from which photographs were not taken in Europe, so, although I will show presently that more than ordinary freedom has been taken with other objects of the collection, in this present case it would have been impossible to make the alteration at any other place on the statuette, without immediate detection. Finally, I again affirm that the conversation I mention in my letter of May 19th did take place as stated by me, I being told that the mirror was carved over some lines that were not considered sufficiently distinct. Before pointing out a few of the restorations in other specimens of the collection, I desire to call attention to an illustration of another statuette from Cyprus (No. 230 in the catalogue), in order to show that the same representation is found without caryatides, and that it bears no mirror, and to the initial illustration (p. 48) taken from a Roman coin of Claudius, on which is represented an early Greek statue of Hope. Both these illustrations will serve as objects of comparison.

Among the restorations alluded to are the following :

No. 40. Statue of a man. Doell describes the condition of the statue as follows: "The surface is altogether in a good condition, only a part of the right hand is broken. The head and the left forearm are wanting." The head, which has been placed on the statue, is of a much later style than the rest of the object, and of too large dimensions for the size of the figure; the neck has been made too long in order to counteract the effect produced by the head being too large. A left forearm, of which the hand holds a globe, has been also joined to the figure. The illustrations show the character of the restoration.

No. 754. Statuette of a youth. This has been too much retouched and a wrong head placed on it. When found it was in a poor state of preservation, and the head was wanting.

No. 768. A statuette representing a male figure crouching (illustrated). I do not know in what condition this figure was found, but if we compare it with the many others in the collection, and with a terracotta group from Cyprus that I have in my collection, it will be seen that figures in such a posture represent youths. The head of an old man is fixed on the shoulders of this figure; and it is important to know whether this head has been put on, as, if it really belongs to the figure, it upsets all the former classifications made of such objects.

No. 39. An Egyptian statue, very important for the dress and workmanship. After fixing the head, which was broken off, the left shoulder has been entirely remade, badly at that, and poorly decorated.

No. 22. A statue of a priest, the best statue of the Cesnola collection. In "Cyprus" we read (page 152) that "its preservation is perfect." That assertion of the discoverer, and the present appearance of the statue, would lead people to believe that the figure was found in the condition it is seen in at present. Now the truth is that this statue was found with its head broken off (see illustration), the right forearm and hand being wanting. The right arm and right hand were procured from a fragment from another statue, while the collection was in my gallery in London; but now the points of junction, which were left quite apparent then, have been completely hidden, so that the statue looks as if it had been found perfect. The accuracy and care of Johannes Doell in guiding archaeologists by his descriptions, appear in his remarks on this figure, translated as follows: "Statue of a man, with a beautiful curly beard (Pl. 9, No. 10). His forearms are stretched slightly forward; with his left hand he holds a small round box with cover, and a branch with leaves (only a small part of it preserved). In his right he has a flat dish, which rests on a support. The hair is curly, the forehead adorned with a wreath of flowers. The body is covered by an underdress hanging downward to the feet, and has small sleeves. An upper-dress full of

folds is drawn over the left shoulder and the left forearm. The feet are covered with shoes with thick soles. The surface is generally well preserved; the head was broken off. The right forearm from the elbow, and also the hand, the greatest part of the branch of leaves held in the left hand, and the point of the left foot, are wanting. Height, 1.78m."

No. 35. Two sphinxes back to back. This slab was found with all the upper part of the left sphinx wanting; now it is quite complete (see illustration), and the pieces joined to it seem to me to be of modern work.

There is still a long list of restorations to mention, but they would only fatigue the reader. I will merely say that the whole of the restorations can be described as belonging to the following different classes:

The fixing together of fragments which, to the best belief of the repairers, belonged to the original specimens.

The joining of antique fragments which never were meant to be put together, but are now worked up in order to give a better appearance to the collection.

The addition to a statuette of a mirror, which the figure did not have originally.



ORIGINAL SKETCH BY FREDERICK DIELMAN.

In conclusion, I desire to state that I have endeavored to place before the public some positive facts and some theories. It must be understood that I am only a dealer in antiquities, and not a "savant," so, while I can guarantee the exactitude of the facts in the case, I leave others to judge the value of the theories. But I will add, addressing those who take an interest in the Museum of Art: You have an invaluable collection of antiquities in this museum, although the specimens you possess cannot serve as art models. They are of the utmost importance for the history of the art and mythology of the ancients. They are enduring documents of stone, but they are valuable only when they are reliable. If restorations are to be made, let such restorations be properly indicated and labelled on the objects. Only by so doing will you preserve the collection and keep up its value. Antiquities, especially of this class, need not be "beautified;" they are only valuable because they teach us the customs and manners of the people who made them, and they must be absolutely trustworthy in the information they give. In fixing together fragments which are honestly believed to have belonged to each

other, good work may be done; though it is important to indicate the condition of the object when found, in order to prevent any possible misconception. But to amalgamate various pieces, strangers to each other, in order to complete an object, and not publicly to indicate it, is not only bad faith, but positive vandalism. To endeavor to increase interest in a collection by deceptive alterations or restorations can only be called a miscalculation, a profanation, or a fraud.

GASTON L. FEUARDENT.

#### FREDERICK DIELMAN.

AN artist who practises a very difficult style of genre painting, an illustrator who brings up to the task of magazine embellishment the large and true manner of the oil-painter—such is Frederick Dielman. Every year the Academy exhibitions produce some telling little canvas that is in some respects a cynosure, a sonnet of a picture so polished and condensed that it attracts immediate curiosity—a lady of fairy proportions in Albert

Dürer toque and Valois collar; a street-gamin whose character is interpreted from the philosophic and cultured stand-point. Each month the "editions de luxe" of American poetry contain some telling cartouches and vignettes that are like cabinet paintings for impasto and richness, in the place of the line-work and the Darley-like scratchiness of the old professional illustrator. Almost every month, too, the current fiction of the day, in the pages of the better magazines, is illustrated by the unctuous touch of this capable artist, working more like an historical painter than a flourisher of the lead-pencil. These works, whose massiveness and positiveness betray them to universal notice, and whose calculated effectiveness makes them especially hard to pass unseen, are found to bear in the corner the signature F. D. At the same time you seem to see that the mallet-hand is working on cherry-stones. A painter of large historical compositions must have controlled his hand for the oil-panel, a whole system of academic instruction appears to be lavished on the box-wood drawing.

Frederick Dielman, the signatory power whose autograph marks the noticeable works in question, is in fact one of those men of general and many-branched culture whose powers are condensed into their actual channel through various sluices, rather than painfully expanded from a meagre source. He might have been a man of letters; he might have been a geographer of Humboldt-like scope, if nature had not provided him with that sensitive and exquisite eye which naturally revels in color and analyzes it, and finds all poetry poor which cannot define the shades of beautiful hues, all analysis lacking in scientific expressiveness that cannot record the exact lights, shades, and colors of the object of interest.

He was brought up in a corps of the national force of topographical engineers, and spent his early manhood in laying out some of the grand road-lines and canal-routes which have opened the resources of Maryland and Virginia. At the moment when his natural faculty for this sort of science was positively proved, when his talent obtained the notice of his superiors, he gave up an assured future and a handsome salary for the doubtful path of art. He renounced science and a competency because they were in his grasp and too easy, and embraced painting because it seemed difficult and divine.

He was born in Hanover, and brought to this country in his seventh year. His education, except his art education, is entirely American. His relatives are people of position and influence in the South. When a boy, and destined by the family for practical avocations, he insisted on going off to study from the plaster casts brought over by the Latrobes and other influential Baltimoreans and arranged in an abortive "school;" this he managed to do without getting behind in his other studies. When but a youth he sketched the Capitol at



Washington, whose snowy dome rising above the park had struck him by its beauty, and, sending it to Harper, was rather surprised to find it accepted and developed into a large engraving. The picture struck a military officer, who made the acquaintance of the boy amateur and invited him to accompany an expedition to Mobile, as sketcher and illustrator. Other journeys followed, through the lower Middle States, and were worked into book illustrations, which the artist now declares to be completely bad. The avocation of topographical engineer, chosen for him by his family, was peremptorily stopped at the instant when it became too successful and enthralling. Taking his flannel shirt and his savings, he departed to be a Bohemian in the art schools of Europe, leaving behind his theodolite and his compasses. He is said by his critics to have forgotten the compasses too completely; a certain looseness of design, an inattentive contempt of proportions is sometimes seen in his figures, and is doubtless the reaction from the hideous perfectness of chart-drawing and mapping.

His professor at Munich was Diez, a painter who represents cavalry officers; his own tendency being rather toward mediæval romance, tournaments of the minnesingers, and enchantment of Lorelei and the undines, he got nothing from his master but mere technical instruction, being of all our students abroad one of the least amenable to that common reproach of painting their master's work over again, and with less skill, in America.

The usual student life in Germany was congenial to him so far as it led to culture, but impossible to him so far as it meant vulgar Bohemianism. The common incidents of the German studio occurred in their characteristic order, but modified in his case by the fact of his being a youth of family and education. Once he was involved with a little group of American artists in an uproar in the Munich art-academy. While tying the bonnet-strings or stealing the shawl of a too-charming female model he contrived to overset Michael Angelo's Moses; the plaster giant burst asunder and

broke various things with his horns; old Kaulbach, working away at his Nero in an adjoining private studio, issued like Elijah from his cave or a lion from his den, and entered the school-room in a rage, scolding, profaning, and threatening to turn all the Americans out of the school. Dielman instantly assumed the gentleman, went up with a companion who offered a cigar, and greeted the ancient president with cheerful urbanity, expressing a deep sense of the honor of the visit, and acting ignorance of the language in which the threats were conveyed. Kaulbach, who is celebrated for smoking eternally the worst and cheapest cigar in Europe, instantly yielded to the seduction of a superb Havana seven inches long; he calmed down by rapid degrees, and presently departed, lifting his smoking-cap and wreathed in smiles. A little American elegance had saved the situation, where an objectionable Bohemian manner would have expelled every Yankee student in Munich. Dielman is in fact the only young American artist whom it is hard not to call "Mr."

Leaving the studenten-kneipen and the stone beer-mugs of Bavaria, he returned and became an American again, bearing with him only the art-lessons of Diez and a library of the best German literature. His first contribution to the National Academy of Design after com-

ing home was a little gem-like picture, "The Patrician Lady," looking like a translation in small of Rubens's "Chapeau de Paille" or Vandyke's Maria Theresa. It was not at all a copy of any existing picture, but it had the conscience and culture and color-sense of the best Flemish school. Everybody supposed it to be the work

of some German artist of the new generation, a comrade of Beyschlag or the younger Kaulbach. It was a full-length, but the artist obtained greater praise by a repetition of the head and bust alone, which he sent to Paris for the Universal Exposition of 1878, and which was cordially commended by the French critics. To this line of his works belong the various pictures he has produced of beautiful young maidens in rich mediæval costumes, and lovely idealized girl-babies holding kittens or going to bed in richly decorated little night-gowns, of an order of charmingness dependent on aristocracy and elegance, and made

acceptable to the general public as well as to the technical public by being ideal and imaginary in type rather than realistic; the spectator thought them sweet and tender, the artists knew them to be learned, colored, and composed according to the better Munich traditions. Of this kind is the exquisite child's head now in the loan collection of the Metropolitan Museum, one of the least finished, the happiest, the most subtly colored of his studies.

Another style in which Dielman has found an acceptable degree of success is the delineation of the street-Arab. In the last Academy exhibition he showed "A Bad Weed," an urchin smoking a gentleman's cast-off cigarette; in the exhibition previous it was a newsboy, with his portfolio of journals under the armpit. These figures of the gutter are not delineated with the sympathy which comes of like conditions between artist and model; it is no Salvator sketching brigands and feeling brigandish, no Murillo depicting beggar-boys and remembering his own similar condition. It is the contemplation that descends from a height, a philosophical mind amusing itself with the forms of ignorance, a man of culture curious about the lower species, above all, a colorist enamored of the healthy open-air complexions of the streets. Mighty friendships are formed sometimes between the nature for whom opportunity has done everything and the nature that has found a course for itself, without opportunity. Dielman is never better pleased than when his "Bad Weed," a gutter-snipe with every vice and the blonde lily-and-rose face of an angel, comes for a social visit. Much encouragement has made the youth communicative, at the same time that he has imbibed the idea that he has to stand motionless, as for a photograph, whenever he is in the



STUDY OF A HAND. BY FREDERICK DIELMAN.



ORIGINAL SKETCH BY FREDERICK DIELMAN.



artistic studio. Thus habituated, the boy leans for long half-hours against a lay figure or a suit of armor, from time to time uttering remarks which show what thoughts have been coursing through his brain. These, though masterly in their incoherence and fidelity to the momentary impression, are not too fragmentary to yield a meaning to the intelligent exegesis, and the painter at his canvas smiles on hearing, after a long silence, a remark revealing that the season of free swimming-baths approaches. "Shirks is the worst; porfishes won't bite yer." All such remarks the visitor shoots out of his clenched teeth with an East Side accent; evidently in our social evolution the style of the old Bowery boy remains in the child, to be dropped by the grown animal. Another time, when Buffalo Bill's broadsides cover the walls, he remarks, evidently after a confused reading of dime literature, "Injuns is the worst." How many other scourges of life may be "the worst" remains uncertain, for the boy, still growling through his set teeth, goes on with a yellow-covered story of how an Indian chief was beating out the brains of Buffalo Bill, when the princess threw herself on his breast, saved him, and became his wife. After another silence he explains, "When I was seven year old I was sick all the time!" "What with?" asks the painter kindly. "Bricks!" is the all-sufficient answer, and it appears that the youth, up to the age of self-defence, was never without the wounds of honorable street combat. Such is the "apologia pro vita sua" furnished by Tony, the chosen friend of one of the most highly cultivated members of the New York art fraternity.

Illustrations for Longfellow's "Golden Legend," "Christus," and "Wayside Inn," in the new "edition de luxe," and many painter-like designs for the best fiction of the day, reveal another magazine side of one of the most interesting talents that America has sent to the German academies.

EDWARD STRAHAN.

#### RUSKIN ON PICTURE GALLERIES.

In one of Mr. Ruskin's early letters to newspapers, which have lately furnished an interesting article in *The Contemporary Review*, the principles which the great art critic would desire to have in a National Gallery, as well as in good picture exhibitions, are tersely set forth. They are these: All large pictures should be on walls lighted from above. Every picture should be hung so as to admit of its horizon being brought on a level with the eye of the spectator, without difficulty or stooping. With pictures placed on one low line, the gorgeousness of large rooms and galleries would be lost, and it would be useless to endeavor to obtain any imposing architectural effect by the arrangement or extent of the rooms. If hope of this effect were surrendered, there would be an advantage in giving large upright pictures a room to themselves. It is of the highest importance that the works of each master should be kept together. Whatever sketches and studies for any picture exist should be collected at any sacrifice, and should be shown under glass in the centre of the room in which the picture itself is placed. Although the rooms with their tables would never produce any bold architectural effect, they might be rendered separately beautiful by decoration, so as not to interfere with the color of the pictures. "The blankness and poverty of color are," says Mr. Ruskin, "in such adjuncts, much more to be dreaded than its power. The discordance of a dead color is more painful than the discordance of a gloomy one, and it is better slightly to eclipse a picture by pleasantness of adjunct than to bring the spectator to it disgusted by collateral deformities." This suggestion has been turned to account in some new galleries in England. In arranging a National Gallery, Mr. Ruskin would dispose it in long arcades, if the space were limited, returning on itself like a labyrinth, the walls to be double, with passages of various access between them, in order to secure the pictures from the variations of temperature in the external air; the outer

walls to be of the most beautiful native building-stones, and between each two arches a white marble niche, containing a statue of some great artist.

#### AMERICAN PURCHASES AT THE SALON.

THE New York dealers have been unusually enterprising this summer in their purchases of French paintings in the Salon. Mr. S. P. Avery, who leads the van, has bought six important canvases. The chief of those is Bouguereau's beautiful picture of "A Maiden Defending Herself Against Love," of which we have had a careful drawing made for our front page from an unpublished photograph. The picture itself, at the present writing, has not reached here. The dimensions are eighty-two inches high and fifty-nine inches wide—which are large even for Bouguereau, who knows that Americans like everything big, and stretches his canvas accordingly; for it should be remarked that this painting has been executed as a commission for



ORIGINAL SKETCH BY FREDERICK DIELMAN.

A SCENE IN NUREMBERG.

Mr. Avery. In a little pamphlet before us called "Memento du Salon," by Henri Olleris, the publication of which has just been revived after a lapse of five years, the picture is thus mentioned:

"Bouguereau is better inspired when he attempts a graceful composition like this than when he treats subjects of a loftier style. His delicate talent, his elegance, and his learned accuracy give an exquisite charm to those light themes in which he excels. The girl's head is of charming purity, the torso is harmoniously curved, and the drapery gracefully arranged. The defence is mild; instead of energetically repulsing this rosy and menacing Cupid, the arms seem almost disposed to embrace him. The danger is clearly not very terrible and the wound will not be mortal."

Mr. Avery's other important purchases are "The Departure of the Squadron," by P. L. Jazet; "An Accident," by P. A. J. Dagnan-Bouveret; "A Poacher," by C. E. Delort; "Evening," by Jules Breton, and "The Sleeping Vestal," by Hector Le Roux. The first four of these are noticed in the "Memento du Salon." We again translates M. Olleris' comments:

"In Jazet's 'Departure of the Squadron' the dawn is just breaking, the bugle has sounded and the cavalry squadron is about to start. On the sill of a cottage a gallant dragoon seeks to kiss a pretty country girl, who defends herself but feebly. Another girl seems to protest with gay impatience against the conduct of the affectionate cavalier, while his comrades, some in the saddle and others just mounting, laugh at the amusing scene passing before their eyes."

"Dagnan-Bouveret's 'Accident' is a serious work, meriting a serious examination. A ragged, half-savage shepherd lad, doubtless one of those poor orphans whom the peasant gets at the village and overworks with rustic severity, has been wounded in the hand, and a hastily summoned physician is putting on a bandage. Pale and unmoved, the child, accustomed to hard treatment, observes the operation almost with curiosity, and glances without alarm at a bowl full of blood from the wound. The people of the farm, seated or standing in various attitudes, look coldly on, admiring the skill of the surgeon. In a corner of the picture a weeping girl,

doubtless the lad's sister, affords the only trace of tenderness in this exact and striking work."

"Delort's 'Poacher' represents an effect of snow. Two gendarmes, dismounted from their horses, which they hold by the bridle, are examining the poacher, evidently an old soldier, who leans against his hut and doggedly answers their questions. He makes no denial, for the proof of his guilt, a dead deer, lies at his feet. Two neighbors, drawn by curiosity, listen with keen though concealed interest. The attitudes of the various figures are strikingly truthful, the gestures are natural without exaggeration, and the countenances exactly express the emotions of each."

"A sound and vivid impression is felt in the presence of Breton's beautiful canvas, but the spectator, however charmed by this poetic work, finds himself, upon reflection, constrained to make some reservations. The thought is not sufficiently clear, or, at least, is expressed with too much indecision. The title is 'Evening,' but the way in which the artist has treated his subject is not affirmative enough to justify the name. The twilight tinge spread over the picture agrees, as Breton has rendered it, as well with the breaking dawn as with the close of day. This fault is largely atoned for by imposing qualities, which make the landscape one of the most remarkable in the Salon. These qualities are, notably, the amplitude and depth of the composition, the noble attitudes of the figures (though only peasant women), the picturesque 'mise en scène,' and the marvellous dexterity of execution."

Le Roux's "Vestal Asleep" represents a graceful, light-robed figure, reposing in a heavy antique chair, while the fire, burning on the low tripod near, is flickering to extinction.

According to the "Estafette," a Paris journal, the Bouguereau and the Breton were each sold for 25,000 francs; but Mr. Avery contradicts this, saying that the prices he paid were much larger, and Breton writes from his studio to the same effect, so far, as his own picture is concerned. How much really was paid we are not told. We are informed, however, that Goupil in Paris unsuccessfully offered Mr. Avery 50,000 francs for the Bouguereau. The "Estafette" puts the price of "An Accident" at 16,000 francs.

We understand that Mr. John Wolfe, who owns M. Cot's "Le Printemps," that charming idyl representing a youth and a maiden in a swing, has bought "L'Orage," the companion picture in the Salon this year. We gave a reproduction of the artist's first sketch for the picture in the December number of THE ART AMATEUR.

THE Bric-à-brac Club of Sacramento, of which Norton Bush is president, held its second annual reception, June 18th, at the residence of E. B. Mott, Jr., whose parlors were crowded with the leading people of the